

Three Songs for Baritone and Wind Quintet
from PASSION with Tropes

Abridged for the Immersive Theatre reconstruction, 2011

Don Freund

Don Freund's *PASSION with Tropes* is a collage of various music, theatre, and music-theatre experiences, using texts about religion, love, death, and the experience of human existence. It may be described as a theatre work in which the medium of the Passion oratorio is challenged by the invasion of other musical and dramatic media (chamber songs, pop songs, excerpts from plays, poetry recitations, philosophical declarations, sermons, processions) just as the scriptural telling of the Passion story is convoluted, supplemented, and challenged by texts from the works of poets, playwrights, and philosophers.

Although Christ's passion and death are historically fixed in time, theology and folk tradition tend to view these events as timeless, eternal, and ongoing. The events of the last days and hours of Christ's life are presented out of sequence in *PASSION with Tropes*. This temporal re-arrangement gives the work a surrealistic, non-linear quality, and allows a fresh interpretation of familiar scriptural passages, particularly when juxtaposed with tropes. The word "trope" has two meanings and they both apply to this work: in one sense, a trope is the use of a word or expression in a figurative way; in another sense (better known to students of music history), a trope is a phrase or verse that is inserted as an embellishment or interpolation to sung parts of the Mass in the medieval period.

PASSION with Tropes is about life as defined by suffering and death and love. It is also about music, about time, about the theatre experience, about sounds, about words, about beginnings and middles and ends, about confusion and frustration and desire, and about God who became human and finite in order to taste all these things and find a love that no all-knowing eternal being could feel.

Thanks to an Indiana University New Frontiers grant, this 90-minute immersive theatre reconstructed version of *PASSION with Tropes* was presented on the stage of the Ruth M. Halls theatre in May, 2011, combining the creative talents of Robert Shakespeare (lighting design), Paul Brunner (set and technology), choreographer Elizabeth Shea, stage director Jonathan Courtemanche, digital visual artist Margaret Dolinsky and videographer Susanne Schwibs under the production conception and musical direction of Carmen-Helena Téllez. The 2011 reconstruction of *PASSION with Tropes* employs reduced performing forces and tightened dramatic form to focus on a trajectory towards Christ's final cry of "Eli, Eli, lama sabachthani" (My God, why have you forsaken me?). This cry is a recurring vision throughout, surrounded by multifaceted meditations, sacred and profane, on life, death, and love.

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Score in C
PROLOGUE
from *The Tragic Sense of Life*
Miguel de Unamuno

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Very Freely (♩ = ca. 80)

6

Chamber Baritone

God is re-vealed to us be-cause he suf-fered, and be-cause we suf-fer, be-cause he suf-fered he de-

Flute

Oboe

Clarinet (B \flat)

Horn

Bassoon

1 2 3 4 5 6

7

mands our love, and be-cause we suf-fer he gives us his love, and he cov-ers our an-guish

Fl

Ob

Cl

Hn

Bn

7 8 9 10 11

12

with his e-ter-nal and in-fi-nite an-guish. Suf-fer-ing tells us that we ex-ist,

Fl

Ob

Cl

Hn

Bn

12 13 14 15 16 17 18

The Wooden Christ

Faustas Kirska

38

♩ = 72

38 39 40 41

42

In his father's home, a farmer who's a hundred Carves a wood-en model Lord that works some

42 43 44 45 46 47

48

won - ders. On the face of Jesus he in-scribes his mis-e-ry

48 49 50 51 52

53

mf lyric

When they sent his son to pris - on in Si - ber - i - a. He, to

53 54 55 56

57

59

angular

cru-ci-fy him-self his heart and tor-ments, Spears the side of God and spikes the palms and in-steps.

57 58 59 60

61

65

Then he twists a crown of thorns to grave the fore-head;

61 62 63 64 65 66

67 *mp* *f* **72** *mp*

White the wood the old man gouges, goads and tor-tures. When he stripped the fi-nal

Fl *p* *mp* *mp* *p*

Ob *mf* *mp* *mp* *p*

Cl *p* *mf* *mf* *mp* *p*

Hn *p* *mf* *mp* *p* *p*

Bn *p* *mf* *mf* *mp* *p*

67 68 69 70 71 72

73 *cresc.* **76** *f*

splin-ter from the i-con, You could hear the lips of its cre-a-tor speak - ing: "God, you wipe my tears dry, turn my

Fl *f* *f* *f* *f* *f*

Ob *f* *f* *f* *f* *f*

Cl *mp* *mp* *f* *f* *f*

Hn *mp* *mp* *f* *f* *f*

Bn *p* *mp* *f* *f* *f*

73 74 75 76 77 78

79 *ff* *ff* *ff* *ff* *ff*

pain to sweet-ness Through your ag - o - ny with both your temples bleed - ing. "If you do per-form them

Fl *ff* *ff* *ff* *ff* *ff*

Ob *ff* *ff* *ff* *ff* *ff*

Cl *ff* *ff* *ff* *ff* *ff*

Hn *ff* *ff* *ff* *ff* *ff*

Bn *ff* *ff* *ff* *ff* *ff*

79 80 81 82 83

84 86 (at least 5")

mi - ra - cles, I beg you: Save the in - no - cent, but pun - ish per - se - cu - tors!"

84 85 86 87 88 89 90

f *ff*

91

91 92 93 94 95 96 97

mp *mf, expressive* *mp*

102 *mf, expressive*

98 99 100 101 102

And, his

mp *f* *f* *f*

103

freely

lips a - gainst the wound of Je - sus' pas - sion, He him-self begged mer - cy for his youth's trans-gres-sions.

103

104

105

106

Slower (♩ = ca. 60)

mp

p

p

p

rit. ----- //

106

107

108

The Return
Ronald Duncan

109

♩ = 100, with an easy swing

Musical score for measures 109-114. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), Bassoon (Bn), Drumset (opt), and Electric Bass (opt). The music is in 4/4 time and features various dynamics such as *pp*, *p*, *f*, *mp*, and *f*. A section marked "open" is present in the Clarinet part. The drumset part shows a steady swing pattern.

115 **Baritone** **116** *Pop ballad style*

They covered his bod - y with lin - en Then placed it in a

Musical score for measures 115-121. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), Bassoon (Bn), Drumset (opt), and Electric Bass (opt). The music is in 4/4 time and features various dynamics such as *p*, *mf*, *f*, and *mp*. A triplet of eighth notes is marked in the Baritone part. The drumset part shows a steady swing pattern.

122

123

tomb. His wo - men wept, and those who fol-lowed him

122 123 124 125 126 127

128

131

with more hope than un - der - stand - ing im-me-di-ate-ly be-gan to shift for them-selves,

128 129 130 131 132 133

134 135

And as they walked a - way, the seed start - ed to

Fl *f mp p mf pp*

Ob *f p mp p mf pp*

Cl *f mp p mf pp*

Hn *f p mp p mf pp*

Bn *f mp p mf pp*

Drmst (opt) *mp*

Electric Bass (opt)

134 135 136 137 138 139 140

141 142

ger-mi-nate. Christ be - gan to live.

Fl *p mp*

Ob *p pp*

Cl *mp p mp*

Hn *pp mp*

Bn *mp p*

Drmst (opt) *mp mp*

Electric Bass (opt)

141 142 143 144 145 146 147 148 149 150

151

151 152 153 154 155 156 157

158

162

158 159 160 161 162 163 164

166

165

171

Musical score for measures 165-171. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), Bassoon (Bn), Drumset (Drmst), and Electric Bass. The Flute part starts with a *mf* dynamic and transitions to *f* in measure 166, ending with a *(poco)* marking. The Oboe part starts with a *f* dynamic and ends with a *(poco)* marking. The Clarinet part starts with a *mf* dynamic and transitions to *f* in measure 166, ending with a *(poco)* marking. The Horn part starts with a *f* dynamic and ends with a *(poco)* marking. The Bassoon part starts with a *f* dynamic and ends with a *(poco)* marking. The Drumset and Electric Bass parts are marked as optional (opt) and contain rests throughout the passage.

165

166

167

168

169

170

171